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Parke-Bernet Galleries

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PORTRAITS BY RAEBURN, ROMNEY REYNOLDS AND WEST

Property of

R. L. SKOFIELD

GREENWICH, CONN.

Property of the Estate of

MARIA KENNEDY TOD

Property of

OLIVER BURR JENNINGS

NEW YORK

AND OTHER OWNERS

Public Sale

Thursday, February 1, at 8:15 p.m.

By Order of Owners and Executors

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

1940

SALE NUMBER 169

FREE PUBLIC EXHIBITION

From Saturday, January 27, to Time of Sale

Weekdays 9 to 5:30 · Closed Sunday

PUBLIC SALE

Thursday, February 1, at 8:15 p.m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET · H. E. RUSSELL, JR

1940

P133

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Notable Paintings by

RAEBURN · ROMNEY · REYNOLDS · WEST
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BRITISH AND FRENCH ARTISTS

Property of
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Property of the Estate of
MARIA KENNEDY TOD

Property of
OLIVER BURR JENNINGS

Property from the Estate of
HENRY P. CHILTON

Property Sold by Order of
WILEY, WILLCOX & SHEFFIELD, ATTYS.

And from Other Owners

Public Sale, February 1 at 8:15 p.m.
By Order of Owners and Executors

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK · 1940

PRICED CATALOGUES

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APR 9 - 1941 Gift of Carter-Bennett Gallery

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Park-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

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5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

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8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

J.M. 12-12-41

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be canceled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. In addition to the purchase price, the buyer will be required to pay the New York City sales tax, unless the buyer is exempt from the payment thereof.

12. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

13. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

14. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY HIRAM H. PARKE, OTTO BERNET, AND H. E. RUSSELL, JR

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE · *President*

OTTO BERNET · ARTHUR SWANN · LESLIE A. HYAM

Vice-Presidents

[NUMBER 4]

EVENING SESSION

Thursday, February 1, 1940, at 8:15 p.m.

CATALOGUE NUMBERS 1 TO 95 INCLUSIVE

RALPH ALBERT BLAKELOCK, N.A. — AMERICAN: 1847-1919

1. *SONS OF THE FOREST.* Figures of two children in Indian costume approaching along a path; background of trees and turquoise sky. Signed at lower right R. A. BLAKELOCK. (*R. L. Skofield*) *7 x 4½ inches*
Purchased from the artist, 1891-2
Collection of John Byers, Brooklyn, 1916
Collection of George S. Palmer, New London, Conn., 1925
From William Macbeth, Inc., New York, 1925

ALEXANDER H. WYANT, N.A. — AMERICAN: 1836-1892

2. *COAST SCENE.* A figure upon a beach before a shore of rocks and green grass, the gray blue sea breaking into surf at the left, two sailing vessels appearing in the distance. Signed at lower right A. H. WYANT. (*R. L. Skofield*) *Panel: 5½ x 9 inches*
From Reichard & Co., New York

JULES DUPRE — FRENCH: 1812-1889

3. *LANDSCAPE WITH CATTLE AND FIGURE.* Cattle and a peasant girl fording a stream towards a shore shaded by tall slender trees in russet foliage; in the distance, a wide expanse of low country. Signed at lower right JULES DUPRÉ. (*Tod*) *Cradled panel: 9 x 17 inches*
From Bernheim jeune et Fils, Paris

THOMAS W. DEWING, N.A. — AMERICAN: b. 1851

4. *PORTRAITS OF LADIES: TWO PAINTINGS.* Full-length figures, one in diaphanous mauve dress with auburn hair, resting her hand on a green chair back; the other of an auburn-haired woman in white gown, seated in profile to the right. Both signed T. W. DEWING. (*R. L. Skofield*) *Pastel on brown paper: 10½ x 7 inches*
From William Macbeth, Inc., New York, 1924

[See illustration]

IVAN POKITONOW — RUSSIAN: b. 1851

5. *THE SEINE: POINT DU JOUR, FRANCE.* A sloping green bank in the foreground, with a child in blue standing by a pool; beyond, a view of the Seine with an orange barge, city buildings and a bridge in the distance. Signed at lower right I. POKITONOW. (*R. L. Skofield*)
From M. Knoedler & Co., Inc., New York, 1909 *Panel: 7 x 10½*

[NUMBER 6]

NARCISSE VIRGILE DIAZ DE LA PENA — FRENCH: 1807-1876

6. *LA CUEILLETTE.* A sunlit field bordered by a wood of birches in the right middle distance; the foreground shaded by the green foliage of taller trees, with a woman shaking a branch with a pole, another with a red kerchief gathering nuts from the ground. Signed at lower left N. DIAZ. (*Wiley, Willcox & Sheffield, Attys.*) *Panel:* 12¾ *x* 16 *inches*

From Boussod, Valadon et Cie, Paris

From Goupil & Co., New York

[See illustration]

CHARLES EMILE JACQUE — FRENCH: 1813-1894

7. *SHEEP.* Four sheep grazing on a deep green flowering meadow, before a glade of tall trees; at the right, a stream and vista of fields. Signed at lower left CH. JACQUE. (*Tod*) *Panel:* 12 *x* 18 *inches*

[NUMBER 8]

J. FRANCIS MURPHY, N.A. AMERICAN: 1853-1921

8. *SUMMER.* A woman in white blouse and red skirt is approaching a white cottage nestled among trees in the middle distance; foreground of green meadow with a pool; at the right, scattered saplings silhouetted against the twilight sky. Signed at lower left J. FRANCIS MURPHY and dated '74. (*R. L. Skofield*) 12¼ *x* 16 *inches*

Collection of W. W. Drew, Darien, Conn.

From William Macbeth, Inc., New York, 1925

[See illustration]

ALEXANDRE GABRIEL DECAMPS FRENCH: 1803-1860

9. *LE CHARIOT EMBOURBE.* A canvas-covered wagon, drawn by five horses, is halted on a rain-soaked road, a man in sabots running towards it from the left. Dark overhanging clouds descend to a low horizon. Signed with initials on back of wagon D.C. (*Tod*) 15 *x* 18 *inches*

From Bernheim jeune et Fils, Paris

THOMAS W. DEWING, N.A. AMERICAN: b. 1851

10. *PORTRAITS OF LADIES: TWO PAINTINGS.* Full-length graceful figures in dark trailing gowns, one standing facing the observer, the other in profile. Both signed at lower left T. W. DEWING. (*R. L. Skofield*) *Pastel on brown paper:* 10½ *x* 7 *inches*

From William Macbeth, Inc., New York, 1929

THOMAS W. DEWING, N.A. AMERICAN: b. 1851

11. *PORTRAIT OF A LADY.* Full-length graceful figure in turquoise blue gown standing almost in profile to the left, her arms uplifted holding a long strand of beads. Signed at lower left T. W. DEWING. (*R. L. Skofield*) *Pastel on brown paper:* 10 *x* 7½ *inches*

Purchased from the artist

From William Macbeth, Inc., New York, 1929

J. FRANCIS MURPHY, N.A. AMERICAN: 1853-1921

12. *AUTUMN SUNSET.* A brown field stretching into the background, enclosed at the right by a dense wood in russet foliage, with two tall bare trees bordering the sloping foreground, a rivulet at left. Luminous sky flecked with clouds. Signed at lower left J. FRANCIS MURPHY and dated 1900. (*R. L. Skofield*) 10 *x* 14 *inches*

JEAN LEON GEROME FRENCH: 1824-1904

13. *LANDSCAPE.* A group of low trees in brilliant green foliage centres the foreground, casting sharp shadows; beyond is a sloping cultivated hillside with a small house on the horizon. Signed at lower left J. L. GÉRÔME. (*Tod*) 10½ *x* 13½ *inches*

Collection of Jean-Baptiste Camille Corot

EMILE VAN MARCKE FRENCH: 1827-1890

14. *THE BULL.* A bull crossing the foreground to the left before an embankment with tall grass and evergreens. A lake with mountain background visible in the right distance. Signed at lower left EM. VAN MARCKE. (*R. L. Skofield*) *Panel:* 13 *x* 10 *inches*

[NUMBER 15]

CHARLES EMILE JACQUE — FRENCH: 1813-1894

15. *THE SHEPHERD.* Sheep grazing upon a grassy knoll beside a meandering rivulet; a blue-smocked shepherd sits nearby leaning on his staff, his dog sleeping at his side. Tall oaks with heavy dark foliage screen the twilight sky. Signed at lower left CH. JACQUE. *23½ x 17½ inches*
From Bernheim jeune et Fils, Paris
Collection of Henry Graves, New York, 1909

[See illustration]

LOUIS PAUL DESSAR, N.A. — AMERICAN: b. 1867

16. *SHEPHERD AND FLOCK.* Luminous twilight sky screened by tall trees at right; a shepherd in blue and red driving his sheep homeward. Signed at lower right DESSAR and dated 1923. (*R. L. Skofield*)
16½ x 11½ inches
From the John Levy Galleries, New York, 1923

[NUMBER 17]

JULES DUPRE — FRENCH: 1812-1889

225

17. *CATTLE WADING.* A stream flowing beneath an arched white bridge in the middle distance, shaded by the overhanging foliage of trees in the foreground; five cows watched by a peasant boy are watering at the right. Signed at lower left JULES DUPRÉ and dated 1872. (*Tod*) 17 *x* 23 *inches*
From Bernheim jeune et Fils, Paris

[See illustration]

BRUCE CRANE, N.A. — AMERICAN: 1857-1937

50

18. *A RECOLLECTION.* The dim golden light of the sun emanates from a hazy horizon, faintly outlining bare saplings in the middle distance; in the foreground a rivulet bisects a brown meadow. Signed at lower left BRUCE CRANE, N.A. and dated 1922. (*R. L. Skofield*) 10 *x* 13 *inches*
Purchased from the artist
From William Macbeth, Inc., New York, 1923

[NUMBER 19]

HENRI JOSEPH HARPIGNIES FRENCH: 1819-1916

19. *RIVER LANDSCAPE.* Hilly country cut by the diagonal course of a river which flows beneath an arched bridge; wide spreading branches of a tree project from the right bank, outlined against a pale blue twilight sky. Signed at lower left H. HARPIGNIES and dated '92. (*R. L. Skofield*)

19¾ x 25½ inches

Staats-Forbes Collection, London

Collection of Lieut. William J. Ralston, New York, 1926

[See illustration]

PIERRE ETIENNE THEODORE ROUSSEAU FRENCH: 1812-1867

20. *LA CASEMATE.* An embankment of wild flowers and grass surmounting a brick wall pierced with an arched entrance flanked by windows, the court in the foreground brightened by sunlight. Low trees screen a cloudy sky at left. Signed at lower right TH. ROUSSEAU.

Cradled panel: 15 *x* 22 *inches*

[NUMBER 21]

RALPH ALBERT BLAKELOCK, N.A. AMERICAN: 1847-1919

21. *SUNSET*. Cloudy gray blue sky reflecting the afterglow of a sunset, the low horizon screened by a row of leafy trees enclosing a field in the foreground. Signed at lower right R. A. BLAKELOCK. (*R. L. Skofield*)
16 *x* 24 *inches*

450.

Purchased from Mrs Blakelock, wife of the artist
Collection of E. C. Anderson, New York
Collection of Roger C. Turner, Patterson, N. J., 1933
From William Macbeth, Inc., New York

[See illustration]

HOMER D. MARTIN, N.A. AMERICAN: 1835-1897

22. *IN THE GLEN NEAR NEWPORT, R. I.* A view of road forking over an arched stone bridge at the right leading toward a building with gabled roof silhouetted against a patch of blue sky; at the left the path continuing through the wooded glade. Signed at lower left H. D. MARTIN and dated at lower right 1882. (*R. L. Skofield*) 10½ *x* 7¾ *inches*

Collection of Alexander C. Humphreys, New York, 1904
Collection of Mrs E. H. Turnbull, Morristown, N. J., his daughter, 1931
From William Macbeth, Inc., New York, 1934
Exhibited at the Union League Club, New York, 1904

[NUMBER 23]

J. FRANCIS MURPHY, N.A. AMERICAN: 1853-1921

23. *THE OLD PASTURE LOT.* Green meadow shading to brown in the distance, bordered by a copse of low russet saplings at the right, with a single tree in the foreground. Luminous cloudy sky deepening to blue overhead. Signed at lower left J. FRANCIS MURPHY and dated 1903. (*Tod*) 16¼ *x* 22¼ *inches*

[See illustration]

ALEXANDER H. WYANT, N.A. AMERICAN: 1836-1892

24. *LANDSCAPE.* Emerald green meadow enclosed by low trees and bushes in full foliage, a chain of blue hills appearing in the distance above the treetops. Cloudy blue sky. Signed at lower right A. H. WYANT. (*R. L. Skofield*) 10 *x* 14½ *inches*

From the John Levy Galleries, New York, 1926

From William Macbeth, Inc., New York, 1933

[NUMBER 25]

PIERRE ETIENNE THEODORE ROUSSEAU FRENCH: 1812-1867

25. *LANDSCAPE.* View of a walled village with low-roofed gabled houses and a group of poplars silhouetted against a luminous sky of gray clouds; in the foreground, a green field centred by a pond. Signed at lower left TH. ROUSSEAU. (*Tod*) *Panel:* 6¾ *x* 16½ *inches*

140.

[See illustration]

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

26. *A GROVE OF TREES AT BLANGY (NEAR ARRAS).* A clearing enclosed by the dense foliage of trees with a bright sky glimpsed between the trunks at right; a woman picking wild flowers is seen in the left foreground. The treetops outlined against a blue sky with light cumulus clouds. Signed at lower left COROT. *Cradled panel:* 16 *x* 12½ *inches*

Collection Prévost

Collection of J. A. Hoagland, Scarsdale, N. Y., 1938

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot,* 1905, vol. II, p. 296, no. 951, ill. p. 297

[NUMBER 27]

GEORGE INNESS, N.A. AMERICAN: 1825-1894

27. *THE ROMAN CAMPAGNA.* Clustered buildings of a town upon a sloping hillside, surrounded by open green country stretching to the horizon; in the foreground, a gray arched viaduct crossing a stream hidden by brush is traversed by a horse and cart. Signed at lower right G. INNESS. (*R. L. Skofield*) 12¾ *x* 25½ *inches*

Collection of Mrs Jonathan Scott Hartley, daughter of the artist (George Inness sale), New York, 1927

Collection of Thomas Cochran, New York

From William Macbeth, Inc., New York, 1933

[See illustration]

J. FRANCIS MURPHY, N.A. AMERICAN: 1853-1921

28. *GRAY SUNSET, AUTUMN.* Saplings in autumn foliage bound a field at the right; in the left distance, a group of farmhouses. Luminous twilight sky. Signed at lower left J. F. MURPHY and dated '96. (*R. L. Skofield*) 7 x 11 inches

From the John Levy Galleries, New York, 1924

[NUMBER 29]

LUDWIG KNAUS — GERMAN: 1829-1910

29. *DISCIPLINE.* Barn interior, with a barefooted little girl in red cap and green skirt, holding an armful of rebellious kittens, an anxious mother striding at the side; three kittens play amid straw and apples strewn across the background. Signed at lower left L. KNAUS and dated 1865. (*Tod*)
30 *x* 26 *inches*

From William Schaus, New York

[See illustration]

[NUMBER 30]

JOSEF ISRAELS — DUTCH: 1824-1911

30. *DUTCH INTERIOR: NOONDAY MEAL.* A cottage interior, with a peasant in blue shirt and a woman holding a child seated at either side of a table before a double window with a view of green trees; between them a steaming bowl of food. Signed at lower right JOSEF ISRAELS. (*Wiley, Willcox & Sheffield, Attys.*) 31¾ *x* 37½ *inches*

From the Holland Art Galleries, Amsterdam

From M. Knoedler & Co., Inc., New York

[See illustration]

RALPH ALBERT BLAKELOCK, N.A. — AMERICAN: 1847-1919

31. *A POOL IN THE FOREST.* Leafy trees shading a pool and screening a glowing twilight sky; the foreground bisected by a narrow inlet flowing between banks overgrown with low shrubs. Signed at lower right R. A. BLAKELOCK. (*Wiley, Willcox & Sheffield, Attys.*) 16 *x* 24 *inches*

Collection of William T. Evans, New York, 1913

CHARLES H. DAVIS, N.A. AMERICAN: 1856-1933

32. *SUMMERTIME.* A pale blue sky above a spring landscape of green fields, with houses in the distance, and slender trees in the foreground bordering a low stone wall. Signed at lower left C. H. DAVIS. (*R. L. Skofield*) 30½ *x* 25 *inches*

Purchased from the artist

From William Macbeth, Inc., New York, 1924

WILLARD LEROY METCALF AMERICAN: 1858-1925

33. *A SEASIDE PASTURE.* A sloping green meadow bordering an arm of a blue sea, with a sailboat visible through the branches of a tree in the foreground; two girls rest in the shade of the tree; cows graze in the distance at left. Signed at lower left W. L. METCALF. (*R. L. Skofield*) 26½ *x* 29 *inches*

Purchased from the artist

Collection of Henry Smith, New York, 1924

EMIL CARLSEN, N.A. AMERICAN: 1853-1932

34. *THE TROUT BROOK.* A stream shaded by tall trees, flowing past a green meadow with scattered boulders at the right; in the distance, a curving sandy shore. Signed at lower right EMIL CARLSEN and dated 1926. (*R. L. Skofield*) 34 *x* 34 *inches*

Purchased from the artist

From William Macbeth, Inc., New York, 1927

HENRY W. RANGER, N.A. AMERICAN: 1858-1916

35. *LANDSCAPE WITH FIGURES.* A clearing carpeted in bright autumn hues, with two figures at the edge beneath the spreading branches of an oak tree. Signed at lower left H. W. RANGER and dated '92. (*Tod*) 29 *x* 36 *inches*

JAMES A. WALKER AMERICAN: 1819-1889

36. *SNOW SCENE: FRANCO-PRUSSIAN WAR.* A detachment of French dragoons driving through a blizzard in snow-covered country; the two leading horses showing alarm at danger ahead; the horizon merging into a dark stormy sky. Signed at lower centre J. A. WALKER. (*Tod*) 23½ *x* 35 *inches*

[NUMBER 37]

FELIX ZIEM — FRENCH: 1821-1911

37. *RIVA DEGLI SCHIAVONI, VENICE.* Numerous figures in groups animate the wide quay, with gondolas and feluccas with slacked red and orange sails moored at the left. Across the bridge is the Doge's Palace and the columns of the Piazzetta; in the distance, the domes of the Salute. Signed at lower right ZIEM. (*Griffen*) *Panel:* 27 *x* 44 *inches*

From Goupil & Co., New York

[See illustration]

D. HEINS — GERMAN: fl. 1725-1779

38. *QUAYSIDE SCENE, ITALY.* A quay with numerous figures surrounding a statue of Mercury, a gentleman conversing with an Oriental in the foreground, a maid selling apples, and a notary writing on a stone slab, at the right, a view of a harbor with small craft. Signed at lower right HEINS *Fect* and dated 1743. 29½ *x* 54 *inches*

[NUMBER 39]

CHARLES EMILE JACQUE — FRENCH: 1813-1894

39. *SHEEP AND HORSES WATERING BY MOONLIGHT.* Two horses watering in a winding river, one mounted by a boy, with sheep approaching from the bank at right watched by a shepherdess. A full moon appears in a cloudy sky silhouetting three trees and casting a path of light upon the water. Signed at lower left CH. JACQUE. (*Tod*)

125

32½ x 26 *inches*

From Boussod, Valadon et Cie., Paris

[See illustration]

CONSTANT TROYON — FRENCH: 1810-1865

35

40. *HERDING CATTLE AND SHEEP.* A shepherd in blue, herding a flock of sheep and two cows; a shepherd dog rounding up stray animals at the left; wide open landscape beneath a dark sky. (*Tod*)

13½ x 19¾ *inches*

[NUMBER 41]

HENRI JOSEPH HARPIGNIES — FRENCH: 1819-1916

41. *LANDSCAPE.* Rolling verdant landscape, with a vista of low hills; the foreground with a winding rivulet bordered by two tall trees, their trunks outlined against a brilliant twilight sky. Signed at lower left H. J. HARPIGNIES and dated 1902. (*Wiley, Willcox & Sheffield, Attys.*)
32 *x* 26 *inches*

[See illustration]

BRUCE CRANE, N.A. — AMERICAN: 1857-1937

42. *TWILIGHT ON CLONAIG MOOR, GALLOWAY.* Barren country stretching past russet woods to a low horizon; the sky aglow with the yellow and orange light of a sunset. Signed at lower left BRUCE CRANE. (*Tod*) 20 *x* 24 *inches*

From J. Campbell Mitchell, Edinburgh

[NUMBER 43]

ALEXANDER H. WYANT, N.A. AMERICAN: 1836-1892

800.

43. *GRAY DAY.* A marshy pond, in a field of long yellow green grass which extends into the distance at the right, bounded at the left by low trees. In the right foreground a single tree growing by a rock. Luminous cloudy sky. Signed at lower left A. H. WYANT. (*Jennings*)

16½ *x* 22 *inches*

From William Macbeth, Inc., New York

Collection of Emerson McMillin, New York, 1913

From M. Knoedler & Co., Inc., New York

[See illustration]

J. FRANCIS MURPHY, N.A. AMERICAN: 1853-1921

375.

44. *AUTUMN.* Clusters of tall slender trees silhouetted against a luminous evening sky, the light reflected in a foreground pool at right; two cottages appear in the middle distance. Signed at lower left J. FRANCIS MURPHY and dated '98. (*R. L. Skofield*) 8½ *x* 10½ *inches*

Collection of Alexander M. White, Brooklyn, N. Y.

Collection of Glen S. McKinney, New York

From William Macbeth, Inc., New York, 1930

[NUMBER 45]

HOMER D. MARTIN, N.A. AMERICAN: 1836-1897

45. *ON THE SEINE.* View of the placid river with a sailing vessel at the left and buildings on the farther shore, a church spire rising above the horizon of a cloudy turquoise sky; in the foreground, a curving bank of green grass and wild brush with a short row of poplars extending toward the water. Signed at lower right H. D. MARTIN. (*Jennings*)
15¼ *x* 24 *inches*

From William Schaus, New York, 1896
Collection of William T. Evans, New York, 1913
Collection of Francis F. Smithers, New York, 1913
From William Macbeth, Inc., New York
From M. Knoedler & Co., Inc., New York
Described and illustrated in Dana H. Carroll, *Fifty-Eight Paintings by Homer D. Martin,* 1913, p. 91, no. 35

[See illustration]

HENRY W. RANGER, N.A. AMERICAN: 1858-1916

46. *AUTUMN LANDSCAPE.* Stately elms forming a boundary between two brown fields, the spreading branches and russet foliage screening a brilliant blue sky. Signed at lower left H. W. RANGER, with stamp at lower right. (*R. L. Skofield*) *On board:* 12 *x* 16 *inches*

EMIL CARLSEN, N.A. AMERICAN: 1853-1932

47. *THE MILL STREAM.* A river flowing from the foreground around a bend to the left, with a rowboat moored near the green shore. On the right bank the buildings of a village at the water's edge; in the distance a windmill. Signed at lower left EMIL CARLSEN. (*R. L. Skofield*)
Panel: 15 *x* 18 *inches*

Collection of Charles P. Adams, 1921

From William Macbeth, Inc., New York, 1923

WILLARD LEROY METCALF AMERICAN: 1858-1925

48. *ACROSS THE HARBOR.* The blue waters of a harbor with two moored sloops visible beyond the roofs of houses; a child ascends a rocky hill in the foreground. Signed at lower left W. L. METCALF. (*R. L. Skofield*) 12¼ *x* 15½ *inches*

Collection of Pauline French, Los Angeles, Calif.

From William Macbeth, Inc., New York, 1924

GEORGE FULLER, A.N.A. AMERICAN: 1822-1884

49. *ISIDORE PELFRESNE.* Head and shoulders portrait, slightly to the right, of a young boy in rust brown jacket. Dark brown background. Inscribed at lower left *Isidore Pelfresne* and dated *Sept.* 9, 1875. (*R. L. Skofield*) 19¾ *x* 15¾ *inches*

Note: A photograph authenticated by Arthur N. Fuller, son of the artist, with an interesting anecdote concerning the history of the painting, will be given to the purchaser.

Collection of Miss Elizabeth Perkins, Boston

From the Copley Gallery, Boston, 1931

From William Macbeth, Inc., New York, 1932

Exhibition of Selected Examples of the Works of George Fuller, Macbeth Galleries, New York, 1932, no. 9

ALEXANDER H. WYANT, N.A. AMERICAN: 1836-1892

50. *AFTER SUNDOWN.* Rolling reddish brown country, with a tall tree in the middle distance outlined against a sky of dark gray clouds and the bright afterglow of a sunset at the horizon; a narrow rivulet winds into the foreground. Signed at lower left A. H. WYANT. (*R. L. Skofield*)
10 *x* 14 *inches*

Collection of Mrs Frank E. Howe, Troy, N. Y., 1926

From William Macbeth, Inc., New York, 1928

FREDERIC REMINGTON, A.N.A. AMERICAN: 1861-1909

51. *THE WINTER CAMPAIGN.* Campfires glowing through a dense wood lighting the faces of the men surrounding them; six horses, with pack and saddle, stand in a snow-covered clearing in the foreground, facing the fire at right. Signed at lower right FREDERIC REMINGTON and dated 1909. (*R. L. Skofield*) 27 *x* 40 *inches*

Note: Winter Campaign was exhibited and purchased in the last exhibition of Remington's works held at the Knoedler Galleries before the death of the artist. The subject appears to be an episode in the campaign of the 'Galloping Sixth' Regiment of U. S. Cavalry.

Purchased from the artist

From M. Knoedler & Co., Inc., New York, 1910

Exhibition of Works by Frederic Remington, Knoedler Galleries, New York, 1909, no. 5

[See illustration above]

CHAUNCEY F. RYDER, N.A. AMERICAN: b. 1868

52. *CREEK THROUGH THE MEADOW.* Cloudy gray sky above the hazy outline of hills in the distance; in the foreground a shallow rivulet winding through a green meadow, enclosed at the right by four saplings in early spring foliage. Signed at lower right CHAUNCEY F. RYDER. (*R. L. Skofield*) 16 *x* 20 *inches*

Purchased from the artist, 1923

From William Macbeth, Inc., New York

ADOLF SCHREYER — GERMAN: 1828-1899

53. *WALLACHIAN TRANSPORT.* Open prairie beneath a blue cumulus sky, a wagon drawn by nine horses with two postillions approaches a stream in the foreground; at the left, a colorful figure mounted upon a white horse at the water's edge. Signed at lower left AD. SCHREYER. (*Tod*) 20 *x* 33 *inches*

[See illustration]

EDY LEGRAND — FRENCH: b. 1892

54. *HARBOR SCENE.* Sailing boats and a dinghy moored by a quay at left, a sloop anchored at the right; in the distance, brightly colored houses of a town. Cloudy blue sky. Signed at lower left EDY LEGRAND. 21¼ *x* 24 *inches*

HENRI JOSEPH HARPIGNIES — FRENCH: 1819-1916

55. *LE GRAND CHENE.* The spreading branches of an oak tree dominating a view of green landscape, bordering a river flowing through rushes at the left; a man seated nearby. Beyond the treetops of a valley the blue outlines of mountains appear in the background. Signed at lower right H. HARPIGNIES. (*R. L. Skofield*) 19 *x* 25½ *inches*

Collection I. Montaignac, Paris

From Arnold & Tripp, Paris

Collection of Ole Oleson, New York

Collection of Messrs V. Winkel & Magnussen of Copenhagen, New York, 1922

JOSEF ISRAELS — DUTCH: 1824-1911

56. *THE FRUGAL MEAL.* An interior before a wide hearth flanked by windows; a peasant couple and four children surround a table with repast, a small child seated in the foreground with a cat at his side. Signed at lower left JOSEF ISRAELS. (*Wiley, Willcox & Sheffield, Attys.*) *Watercolor:* 20½ *x* 27½ *inches*

From M. Knoedler & Co., Inc., New York

JEAN HUGUES TARAVAL — FRENCH: 1728-1785

57. *THE SLEEP OF THE INFANT JESUS.* Depicting the Madonna in rose pink gown and blue cloak, seated to the left of a crib, lifting a cream yellow coverlet to disclose the sleeping Infant. Landscape vista with trees at the right. (*N. Y. Private Collector*) 28¾ *x* 23¾ *inches*

BYZANTINE SCHOOL — XVI CENTURY

58. *MADONNA AND CHILD.* Half-length figure of the Madonna in crimson hooded mantle, and the Child in gold-brocaded saffron mantle held at her right. Gold background. *Panel:* 16¼ *x* 12½ *inches*

[NUMBER 53]

MICHIEL COXCIE — FLEMISH: 1499-1592

59. *THE ASCENSION.* Depicting the nude figure of Christ in flowing rose mantle and carrying the banner arising before a *mandorla* of clouds; the soldiers in scarlet, saffron, and blue brigandines appear in startled attitudes before the apparition, and an angel in white kneels upon the edge of the tomb. Landscape background. Signed on tomb at right MICHEL COXCY *Fe.* and dated 1567. (*Abeles*)

Cradled panel: 42½ *x* 33½ *inches*

Collection of Baroness Catherine Tinty von Schallaburg and Plaukenstein

PARIS BORDONE — VENETIAN: 1500-1571

60. *PORTRAIT OF A NOBLEMAN.* Bust-length figure to half right of a young man in a brown doublet and dark coat with fur collar, carrying the gloved left hand at his breast. Gray green background.

22 *x* 19 *inches*

The attribution was given by Dr August L. Mayer in January 1914.

ANTON RAPHAEL MENGS — GERMAN: 1728-1779

61. *RICHARD WILSON, R.A.* Half-length seated figure to half right, wearing a scarlet fur-trimmed coat and fur hat, and holding a pallette and brushes in his left hand. (*R. L. Skofield*) 45 *x* 37½ *inches*

A variation of this painting is in the National Portrait Gallery, London.

Collection of A. Luscombe Carroll, New York, 1933

Daily Telegraph Exhibition of Old Masters, Olympia, London, 1928

GEORGE WATSON, P.R.S.A. — SCOTTISH: 1767-1837

62. *MASTER FERGUSON OF RAITH.* Full-length standing figure of a fair-haired little boy, holding a hoop and stick, and wearing a green coat with frilled collar and white trousers; landscape background with a vista at left. (*R. L. Skofield*) 41½ *x* 33½ *inches*

With a Ms certificate by Mr W. Roberts, dated London, July 27, 1931, which will be given to the purchaser.

Collection of A. Luscombe Carroll, New York, 1933

[NUMBER 63]

GEORGE HENRY HARLOW — BRITISH: 1787-1819

63. *THE MUSICIAN.* Half-length figure of a woman in crimson brocade gown, seated in profile playing a lute, her head turned toward the observer and glancing upwards. In the background, a blue sky above a high wall. *36 x 27½ inches*

From the Galerie Sedelmeyer, Paris

[See illustration]

[NUMBER 64]

FRANZ VON LENBACH — GERMAN: 1836-1904

64. *C. FRIEDRICH SCHMIDT.* Bust portrait of a gentleman with van-dyck beard, the head turned to the observer, glancing to half right; wearing a black mantle with narrow white collar. Gray green background. Signed at upper right F. LENBACH. (*N. Y. Private Collector*)
20¾ *x* 16½ *inches*

[See illustration]

[NUMBER 65]

RICHARD PARKES BONINGTON — BRITISH: 1801-1828

65. *PORTRAIT OF A CHILD IN RED CAPE.* Bust-length figure with animated smiling face turned to half right, with tousled brown hair half covered by a scarlet shawl drawn over her head and shoulders. Signed at lower left with monogram R. P. B. 18 *x* 14 *inches*

From Spink and Son, London

[See illustration]

JANE STUART — AMERICAN: 1812-1888

66. *GEORGE WASHINGTON, AFTER GILBERT STUART.* Bust portrait to half left in black velvet coat and waistcoat and white stock with lace jabot, wearing powdered tie-wig. Brown background shading to gray green. (*Wiley, Willcox & Sheffield, Attys.*) 35 *x* 28¼ *inches*

The above portrait was sold by raffle among members of the Writing Room, better known as the Gentleman's Club, in Newport, R. I., in 1868, the proceeds to go to the artist, when it became known to the members that Jane Stuart was at this time embarrassed financially. The picture was secured by Mr Brinley, a well-known Newport citizen, and remained in the possession of his family until his death. The original list of participants in the raffle of 1868, with the inscription: "The Portrait of Washington, being the last copy made by Miss Jane Stuart, of Newport, of the original painting executed by her father, Gilbert Stuart. Sixty numbers at $5 each the Subscribers to pay to Mr Redford, Steward of the Club." and with a receipt on the reverse, dated August 31, 1868, signed by Jane Stuart, accompanies the painting.

Collection of Francis Brinley, Esq., Newport, R. I., 1868

[See illustration above]

BENJAMIN WEST, P.R.A. AMERICAN: 1738-1820

67. *HON. MRS SHUTE BARRINGTON.* Three-quarter-length figure facing the observer, seated before a brocaded drapery, resting her right arm on a white cloth upon a crimson-covered pedestal. She wears a white and saffron gown with high narrow neck-ruff, and black coat, a gray veil covering her hair. At the right an aperture disclosing a landscape. Signed at lower left B. WEST and dated 1808. (*R. L. Skofield*) 50 *x* 40 *inches*

Jane, only daughter of Sir John Guise, 4th Bart. of Elmore, M. P., and Jane Saunders; she married the Rt. Rev. Shute Barrington, D.D., Bishop of Durham. For further biographical details, see printed brochure which will be given to the purchaser.

From descendants of the sitter

From Arthur Tooth & Sons, London

From Barbizon House, London, 1927

From William Macbeth, Inc., New York, 1928-29

Exhibition of Paintings and Drawings by Benjamin West, Brooklyn Museum, Brooklyn, N. Y., 1922, No. 30

[See illustration above]

SIR HENRY RAEBURN, R.A. SCOTTISH: 1756-1823

68. *MRS BLAIR.* Half-length figure to half left before a landscape background, wearing a black high-waisted gown with square neck and short sleeves, her dark hair dressed with a black ribbon, the head silhouetted against a cloudy sky. (*R. L. Skofield*) 29 *x* 24 *inches*

"This picture probably represents the aunt of Master William Blair, whose portrait, also by Raeburn, is in the Henry E. Huntington collection at San Marino, California; it was sold at Christie's as a part of the Scarsdale heirlooms [*see below*]. To be mentioned and illustrated in James Greig's forthcoming book on Raeburn." (*Van Dyck to Lawrence, The Development of English Portrait Painting,* Newhouse Galleries, 1932, p. 19, ill. opp. p. 16). A printed brochure with certificate by Mr W. Roberts and Mr James Greig will be given to the purchaser.

Painted in 1811

Collection of the Marquess Curzon of Kedleston, K.G., London, 1930

From the Newhouse Galleries, New York, 1932

Opening Exhibition, Van Dyck to Lawrence, Newhouse Galleries, New York, 1932, no. 21

Described and illustrated as frontispiece in *The Fine Arts,* February 1932, vol. 18

[See illustration]

[NUMBER 68]

SIR HENRY RAEBURN, R.A. SCOTTISH: 1756-1823

69. *MRS ARCHIBALD DOUGLAS (Née CATHERINE BRENT)*. An elderly woman at three-quarter length, seated to half left, wearing a black gown, her face framed by the ruched collar of a white guimpe and a frilled white cap, with a rose scarf covering one arm of the chair; at her left a scarlet-covered table; she holds a golden yellow kerchief in one hand and a miniature locket in the other. Background draped in dark crimson, with a glimpse of landscape at the left. (*Chilton*) 42 *x* 36 *inches*

Catherine Douglas was the daughter of George Brent of Stafford Co., Virginia; she married in 1754, James Douglas, brother of the Duchess of Douglas and merchant at Dumfries, Va., by whom she had three children. Upon the death of her husband, the Duchess of Douglas settled upon her the estate "Douglas Support" near Glasgow, Scotland. In her younger days Mrs Douglas was renowned for her beauty and was said to be "the toast of Glasgow".

Painted about 1790-5

Collection of Mrs Catherine Pye Douglas, daughter of the sitter

Collection of Henry Brent, her cousin, Washington, D. C., 1847

Collection of Mrs Daniel Fitzhugh, his daughter, Bay City, Michigan, 1880

Collection of Henry P. Chilton, his cousin, Syosset, L. I., 1889

[See illustration]

[NUMBER 69]

[NUMBER 70]

GEORGE ROMNEY — BRITISH: 1734-1802

70. *MRS BUTLER (MISS CARWARDINE)*. At waist length to half right, looking towards the observer, wearing a cream white gown with ruffled fichu and white mob cap. Brown background. (*R. L. Skofield*)
29½ *x* 24½ *inches*

Penelope Carwardine (1730-1801), sister of the Rev. Thomas Carwardine and intimate friend of the artist; born in Hertfordshire; practised as a miniature painter receiving instruction from Ozias Humphrey, exhibiting at the Society of British Artists, 1761-2, as "Mrs Carwardine"; married Mr Butler, organist of St Anne's and St Martin's, Westminster.

Mr W. Roberts in Ms. certificates, which will be given to the purchaser, writes of the painting that "There can be no doubt that it is the No. 2 in my Romney *Catalogue Raisonné* and this was described as unfinished. The face of a sitter would be the first portion of a portrait which Romney would have painted and finished, the costume may have been consequently finished by another hand, though the whole scheme of the picture is Romney's. It remained in the Carwardine family for over a century. Mrs Butler was a sister of the Rev. Thomas Carwardine, one of Romney's few intimate friends, and was herself an artist. . . . According to a paper on the back of the picture it was exhibited (perhaps at the Brighton Art Museum) in 1900 by Mr A. Hatton Beek, as one of a series of 'Selected Works by English Portrait Painters of the XVIII and Early XIX Centuries'."

From the Carwardine family

Collection of A. Hatton Beek, Esq., 1900

Collection of James Orrock, R. I.

Collection of Viscount Leverhulme, New York, 1926

Described in Ward and Roberts, *Romney,* 1904, vol. II, p. 23 (see above)

[See illustration]

GEORGE MORLAND — BRITISH: 1763-1804

71. *RUSTIC REPAST.* A man in turquoise blue coat and a boy in brown seated upon a knoll before a background of trees; a child and a dog standing before them. At the left, a vista of fields with two sheep. Signed at lower left G. MORLAND. (*Tod*) 20¼ *x* 16¼ *inches*

JOHN FREDERICK HERRING, SR — BRITISH: 1795-1865

72. *END OF THE DAY.* Three teams of work horses upon a country road, each team with a mounted farmhand; the road bordered by a pool in the foreground and a green bank crowned by the bending trunks of trees. Darkening sky at right. Signed at lower left J. F. HERRING. 12½ *x* 18 *inches*

H. F. JONES — BRITISH: fl. 1868

73. *FAST AND SLOW.* Depicting the Exeter coach passing a covered wagon drawn by eight horses, a mounted figure riding at the side; another wagon appears over the horizon. Green fields and low trees border the roadside. Signed at lower right H. F. JONES and dated 1868. 16 *x* 24 *inches*

[NUMBER 74]

SIR HENRY RAEBURN, R.A. SCOTTISH: 1756-1823

74. *FRANCIS HORNER, ESQ., M.P.* Bust-length portrait to half right, looking toward the observer, dressed in black coat and waistcoat with high white stock, the head and features sharply lighted from upper left. (*R. L. Skofield*) *32 x 27 inches*

"This eminent Whig politician and author was born in 1778, studied at Edinburgh and was called to the Scottish bar in 1800 and joined the English bar in 1807; a contributor to the *Edinburgh Review* from the first number; M.P. for St. Ives, 1806, and for Wendover 1807,

St. Mawes 1813, and took part in many of the debates in the House of Commons. He died at Pisa in 1817. It is difficult at this distance of time to realize the very prominent part which Francis Horner took in the politics of his time, but he is to be found mentioned, and often very conspicuously, in all the memoirs of the early 19th century. The extent of his popularity is indicated by the number of portraits which Raeburn painted of him. This one belonged to the first Lord Dunfermline (James Abercrombie, 1776-1858), a barrister and speaker of the House of Commons, 1835; and probably a friend of Horner's. It hung in Colinton House, near Edinburgh and remained there till that house was dismantled, and the contents sold in May 1924. It is a first rate portrait of a most interesting and able man." From a Ms certificate by Mr W. Roberts, dated London, April 1932, which accompanies the painting. A similar portrait hangs in the Scottish National Portrait Gallery.

Collection of James Abercrombie, 1st Lord Dunfermline (1776-1858), Speaker of the House of Commons

From Doig, Wilson & Wheatley, Edinburgh, 1924

[See illustration]

JOHN DOWNMAN, A.R.A. BRITISH: 1750-1824

75. *MASTER WILLIAM WAY WITH DOG.* Three-quarter-length figure seated in profile, the head turned toward the observer, of a fair-haired child in buff suit with white collar, holding on his knees a black and white spaniel. Brown background within a painted oval. 30 *x* 25 *inches*

Master William Way (1773-1845) was the younger son of Benjamin Way, Esq. of Denham Place, Bucks, M.P. for Bridport in 1766. He was educated at Eton and Christ Church, Oxford; was rector of Denham and vicar of Hedgerley, Bucks, from 1798 until his death August 12, 1845. Downman painted various members of the Way family. See Dr G. C. Williamson's monograph, p. LIV.

Painted in 1779

From Thos Agnew & Sons, London

WILLIAM SHAYER, SR BRITISH: 1788-1879

76. *A GIPSY ENCAMPMENT.* Gathered around a gnarled tree are gipsies camping with their pack animals; in the foreground is a young mother in a red shawl, standing beside a white pony. Signed at centre WM SHAYER and dated 1846. (*R. L. Skofield*) 20 *x* 24 *inches*

From the William Shayer Sale, Southampton

From Messrs Thos. Maclean, London

Collection of A. Luscombe Carroll, New York, 1933

SIR JOSHUA REYNOLDS, P.R.A. BRITISH: 1723-1792

77. *THE INFANT ACADEMY.* A group of four infants upon a terrace, one at the left before an easel, another child sitting for her portrait, nude with the exception of a large cap and feather. Background draped in crimson, a landscape vista at the left. (*R. L. Skofield*) 27½ *x* 34 *inches*

With a Ms certificate by Mr W. Roberts, dated London, April 1932, stating that "This is one of the several studio versions—and an excellent one—of the famous picture which Sir Joshua Reynolds exhibited at the Royal Academy of 1782, No. 72, and engraved by Francis Haward in 1783. The exhibited picture was bequeathed by the artist in 1792 to Lord Palmerston—or more correctly, Reynolds bequeathed him a picture and he selected "The Infant Academy."

Collection of Earl Granville, K.G., London, 1892

From L. Lesser, London

Collection of George Harland-Peck, Esq., London, 1920

Collection of Viscount Leverhulme, New York, 1926

Described in Graves and Cronin, *History of the Works of Sir Joshua Reynolds,* P.R.A., 1899, vol. III, p. 1159

Subject engraved by F. Haward, 1783; S. W. Reynolds; W. Walker; and W. J. Fry

[See illustration above]

[NUMBER 78]

THOMAS GAINSBOROUGH, R.A. BRITISH: 1727-1788

78. *THE COMING STORM.* A view of undulating country, framed by green trees surmounting a knoll and a bending willow. A milkmaid and three cows appear in the foreground, a boy with a dog beyond, and two conversing figures in the middle distance. (*Tod*) 25 *x* 30 *inches*

Note: A very similar composition, differing in details, was sold at Gainsborough House in 1789, and was subsequently in the collection of the Earl of Jersey.

See Walter Armstrong, *Gainsborough and His Place in English Art,* 1898, p. 204 (Ex Anderson collection)

[See illustration]

[NUMBER 79]

SIR HENRY RAEBURN, R.A. SCOTTISH: 1756-1823

79. *PORTRAIT OF AN INDIAN LADY.* Half-length figure of a young woman seated to half right, dressed in a white high-waisted gown with gold-edged white scarf, her face framed by smooth dark hair and jeweled earrings, with several strands of pearls about her neck. (*R. L. Skofield*)
30 *x* 25¼ *inches*

"Probably no greater contrast could be set up than one between the women of Scotland and those of India. In painting portraits of the former no one has ever approached Sir Henry Raeburn, and in this beautiful portrait of an Indian Lady—probably a Princess—we have amazing evidence of his versatility."; (Mr W. Roberts in his certificate, dated London, April 1932, which will be given to the purchaser.).

A letter from Doig, Wilson & Wheatley states that "This picture belonged to Sir John Marjoribanks of The Lees, Coldstream, and was exhibited by him in the Raeburn Exhibition of 1876 in Edinburgh. It afterwards, owing to a marriage between a member of this (the sitter's) family and the Trotters of Nortonhall [the portrait] went to that house (which is near Edinburgh) and was sold with other pictures some years ago.—Mr Caw of the Scottish National Gallery saw this picture, and was satisfied that it was correctly attributed to Raeburn."

Collection of Sir John Marjoribanks, Bart., The Lees, Coldstream

From Doig, Wilson & Wheatley, Edinburgh, 1924

[See illustration]

FREDERICK WATERS WATTS — BRITISH: 1800-1862

80. *RIVER SCENE.* A placid stream widening into the foreground, where a man is poling a barge with cattle toward the right wooded bank; in the left distance two boats; a castle on the shore. (*Tod*) 18½ *x* 24½ *inches*

From the Galerie Sedelmeyer, Paris

WILLIAM P. FRITH, R.A. — BRITISH: 1819-1909

81. *THE FIRST CIGARETTE.* Groups of fashionable figures upon a terrace before high urns with flowering plants; in the foreground a young woman in gray with plumed Eugenie hat is lighting a cigarette from a match held by a waiter. 24½ *x* 20 *inches*

From Thomas Agnew & Sons, London

JOHN OPIE, R.A. — BRITISH: 1761-1807

82. *CLEOPATRA.* Half-length figure in white gown with voluminous blue scarf, seated before a column and gray drapery, her head turned to the right. She holds a chalice, in which she drops the pearl. 40 *x* 32 *inches*

Collection of Edward J. Berwind, Parke-Bernet Galleries, Inc., New York, 1939

[NUMBER 83]

SIR JOSHUA REYNOLDS, P.R.A. BRITISH: 1723-1792

83. *PORTRAIT OF A LADY.* Waist-length figure, almost in profile to the right, of a young woman in a white gown with fichu, and embroidered blue scarf and headdress festooned with pearls. (*R. L. Skofield*)

30 *x* 25 *inches*

With a Ms authentication by Mr W. Roberts, dated April 1932, which will be given to the purchaser.

Collection of James Orrock, Esq., R.I.

Collection of Viscount Leverhulme, New York, 1926

[See illustration]

[NUMBER 84]

THOMAS GAINSBOROUGH, R.A. BRITISH: 1727-1788

84. *PORTRAIT OF A LITTLE GIRL, SAID TO BE THE ARTIST'S DAUGHTER.* A child in white cap and frock with blue sash and scarlet slippers, standing upon a terrace, holding a bunch of grapes in both hands. Landscape vista at the left. (*N. Y. Private Collector*) 38¼ *x* 30½ *inches*

From the Galerie Sedelmeyer, Paris

Collection of Rodman Wanamaker, New York, 1936

[See illustration]

[NUMBER 85]

ADOLPHE JOSEPH THOMAS MONTICELLI FRENCH: 1824-1886

85. *GARDEN PARTY.* A dell enclosed by the dark foliage of trees tinged with autumn colors, disclosing steps leading to a terrace with two figures at the right; in the foreground groups of ladies in richly colored attire surround a monument. Signed at lower right MONTICELLI (*Jennings*)
Panel: 18½ *x* 30½ *inches*

Collection of George A. Hearn, New York, 1918

[See illustration]

CHARLES P. GRUPPE AMERICAN: b. 1860

86. *NOVEMBER AFTERNOON.* A blue stream bordered by irregular grassy banks, with a cow grazing at the left; in the distance a windmill, and at the right a wood in autumn colors. Signed at lower left CHAS. P. GRUPPE. (*Gruppe*)
25 *x* 30 *inches*

[NUMBER 87]

NARCISSE VIRGILE DIAZ DE LA PENA FRENCH: 1807-1876

87. *ALLEGORY.* A wooded glade on the shore of a lake extending in the middle distance; three figures of women, two with infants, occupy the foreground; one in rose reclining, another in blue and white draperies at her feet, and a figure in scarlet standing. A man and a woman appear in the background at right. Signed at lower left N. DIAZ. (*Tod*)
18½ x 22 inches

[See illustration]

HIPPOLYTE CAMILLE DELPY FRENCH: 1842-1910

88. *THE LOIRE.* A steamer on the wide river, with buildings on the left shore, a village and church spire in the distance; two figures on the near bank. Darkening cumulus sky. Signed at lower right H. C. DELPY and dated '91. (*Tod*) *Cradled panel: 15 x 25½ inches*

EMIL CARLSEN, N.A. AMERICAN: 1853-1932

89. *CONNECTICUT HILLTOP.* Blue sky flecked with light clouds, silhouetting stately trees with foliage in delicate autumn colors; large boulders interrupt the stretch of light yellow-green rolling meadows. Signed at lower left EMIL CARLSEN. (*R. L. Skofield*) 49 *x* 59 *inches*

Collection of Henry Smith, New York, 1924

GEORGE H. BOGERT, A.N.A. AMERICAN: b. 1864

90. *MOONLIGHT.* A full moon in a cloudy turquoise sky, shining upon a winding stream in the foreground, slender saplings in brown foliage at either side; two gabled houses, one with lighted window, appear in a field in the middle distance, before a low range of blue hills. Signed at lower left GEORGE H. BOGERT. (*R. L. Skofield*) 28 *x* 36 *inches*

BRUCE CRANE, N.A. AMERICAN: 1857-1937

91. *EVENING COLOR.* The mist of evening closing in over marshland with a stretch of green at right and two trees at left silhouetted against the luminous sky; a rivulet bisects the foreground. Signed at lower right BRUCE CRANE, N.A. and dated 1921. (*R. L. Skofield*) *Panel:* 10 *x* 13 *inches*

From E. & A. Milch, Inc., New York

ALBERT L. GROLL, N.A. AMERICAN: b. 1866

92. *NEAR GANADO, ARIZONA.* Deep blue cumulus sky above an expanse of green prairie in the middle distance extending to a chain of mountains; in the foreground, a rutted road leading between sage brush toward a small gabled house. Signed at lower left GROLL. (*R. L. Skofield*) 18 *x* 24 *inches*

Purchased from the artist, 1918

From William Macbeth, Inc., New York, 1919

JEAN BAPTISTE CAMILLE COROT(?) FRENCH: 1796-1875

93. *LANDSCAPE STUDY: SUNSET.* A bending tree at the left, with a woman seated nearby watching a cow grazing; at the right a lake with irregular wooded shore, beneath a sunset sky. Signed at lower left COROT. (*Tod*) 7½ *x* 14 *inches*

Collection of Count Doria

JOSEF ISRAELS — DUTCH: 1824-1911

94. *DUTCH FISHERWOMAN.* A peasant woman in blue-edged bonnet, seated by a table beside a sunlit window, turned to poke up the embers of the hearth; a white cat in the foreground. Signed at lower left ISRAELS. (*Tod*) *Panel:* 13 *x* 17½ *inches*

From Van Pappelendam & Schouten, Amsterdam, 1888

VALENTINO VALENTINI — ITALIAN: b. 1858

95. *THE CELLIST.* An interior with armorial hanging bearing the Medici arms, and an escutcheon with the Florentine *fleurdelis;* an aged monk in brown robe stands before a music stand playing a cello, a crimson armchair at his side. Signed at lower right VO VALENTINI and dated 1882. (*Jennings*) 22½ *x* 17½ *inches*

[END OF SALE]

LIST OF ARTISTS REPRESENTED

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Decamps, Alexandre Gabriel	9
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